

THE DIAL



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THE DIAL with this number finishes its first year. The Index presented this month will give a good idea of the range and extent of its literary work. It may be said that the results of this first year are very gratifying to the conductors of the periodical; and if its readers are equally well satisfied, there is every reason for congratulation.

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FATHER LOUIS HENNEPIN.*

The letters and journals of the early French missionaries and explorers who pushed their way from Canada into this Northwestern wilderness during the latter part of the seventeenth century are full of romantic and thrilling in-

* A DESCRIPTION OF LOUISIANA. By Father Louis Hennepin. Translated from the Edition of 1683, and compared with the Nouvelle Découverte, the La Salle Documents, and other contemporaneous Papers, by John Gilmary Shay. New York: Published by the Translator.

idents. Father Hennepin, a Recollet friar of the mendicant order of St. Francis, was one of these missionaries, and his books were the most popular of all their class. They spread the fame and romance of Western exploration throughout the Eastern continent, while the writings of Champlain, Lescarbot, and of the Jesuit missionaries were on file in the archives of the state or the order; and if printed, were not known outside of France. More than twenty editions of Father Hennepin's books appeared in the French, German, Dutch, Italian, Spanish, and English languages from 1683 to 1742. His veracity, however, was called in question by La Salle and other explorers before he wrote any books; and since their publication charges against him for untruthfulness have been reiterated down to the present time. During all this period his first narrative has been quoted and relied upon as unquestionably authentic. Mr. Parkman, the most accurate of our historical writers, says of him: "This Reverend Father was the most impudent of liars; where his vanity or spite was not involved, he often spoke the truth. His books have their value with all their enormous fabrications."

The party in which Father Hennepin travelled, in 1680, was under the command of La Salle. The route described in his first book was from Montreal up the St. Lawrence, through the lakes Ontario (visiting and making a sketch of the Falls of Niagara), Erie, St. Clair, Huron, and Michigan, to the river St. Joseph, Michigan, which he ascended, and near South Bend, Indiana, made a portage to the Kankakee branch of the Illinois river. Descending this river to a point just below Peoria, the party stopped and built Fort Crevecoeur. La Salle went back overland to Fort Frontenac, where Kingston, Canada, now stands. Hennepin with two companions continued his voyage down the Illinois river and up the Missis-

issippi. He discovered the Falls of St. Anthony, and being captured by the Sioux Indians the three were held as prisoners and slaves for several months. They were relieved by Du Lhut and a party of Frenchmen, and by the way of Wisconsin river and Green Bay they returned to Canada.

It will be a curious circumstance if Father Hennepin, who for two hundred years has been regarded as an inveterate and congenital liar—the Baron Munchausen, the “Eli Perkins” of early American travellers—shall in these latter days emerge from his load of obloquy as an honest man, and, in the main, a truthful writer. Mr. Shea, in the preface of his faithful and elegantly-printed translation of Father Hennepin’s first book, “Description de la Louisiane,” has made a study of the life and literary history of the author, which furnishes material indicating that a defense of Father Hennepin’s character for veracity—such veracity as was then common with his associates—can be sustained. Many a worse case than this has been successfully treated by the modern methods of historical research and careful analysis of evidence, and verdicts long since recorded have been reversed. Our limits will only permit us to indicate the line along which this defense, if it be made, will run.

The first charge against Hennepin is that his narrative was mainly stolen from La Salle’s “Relation des Descouvertes,” printed by Margry, v. 1, p. 435. They are obviously the same narrative; but who was the thief? Either might have written the narrative until it reaches Fort Crevecoeur; but the La Salle story goes on from that point, and this by no possibility La Salle could have written. In the earlier portion of the journey both made side excursions from time to time, and the continuity of the narrative will show who was the original writer. It was Hennepin; for the story runs on while La Salle was away, and follows Hennepin into all his side tracks. The explanation is apparent; there was no stealing in the matter. La Salle as the superior was entitled to the use of all the scribe had written, and doubtless for this purpose he took the friar with him. Hennepin’s descriptions he incorporated into his own despatches without giving credit, which was unnecessary, and he made such changes as he thought fit. Hennepin sent to his superior reports of his Mississippi journey and his treatment by the Sioux Indians, and these reports

La Salle incorporated in his despatches. He did not believe that Hennepin and his companions were treated as slaves; and knowing that Hennepin was writing letters to France, cautioned his correspondents against the friar’s tendency to exaggerate. Du Lhut, who found Hennepin and his men among the Sioux, says, in his report on the matter, that they were slaves.

Father Hennepin returned to France, and in 1683 published his “Description of Louisiana,” which had an immense popularity and success, and stimulated the jealousy of La Salle and other explorers. If the publication of books bearing his name had stopped here, his character for truthfulness would never have been seriously questioned. The veracity of the period was very unlike what passes by that name in our day. Nobody then told the naked truth, and religious men were often the most unblushing of liars. Hennepin, while seemingly truthful in his descriptions, which alone have any interest to us, appeared to be less faithful to veracity in matters relating to himself, his own order, and to the Jesuits, whom he hated. He located on his map a Recollet mission in the wilds of Manitoba, where a white man had never penetrated; and received the hospitality of the Jesuit mission at Mackinaw, without mentioning the fact that his hosts were Jesuits. La Salle’s hatred of the Jesuits was as sincere as Hennepin’s, and the hatred of these two men for each other was unconcealed. They came over from France in the same ship, and began their quarrels on ship-board. In the mixed company was Bishop Laval and a company of young girls picked up in Paris for exportation to the colonies. These girls disturbed the sleep of the sailors by their dancing and late revellings. The Bishop placed them under the charge of Friar Hennepin, who reproved them for their sportiveness. La Salle interfered to uphold the girls in their amusements, said there were persons of quality on board who enjoyed seeing the girls dance, and dubbed the friar a pedant, which charge was vigorously resented. Hennepin says this incident La Salle never forgot. It is not strange that with such discordant elements in the religious orders and the body politic, French domination in Canada was not long-lived.

Father Hennepin’s second and third books—if they were his books—“Nouvelle Découverte,” printed in Utrecht in 1697, and “Nou-

veau Voyage," printed at the same place in 1698, have given him the mendacious reputation which is attached to his name. The second book gives the substance of the first, with the addition of a voyage which the writer professes to have made down the Mississippi river before he made the voyage up the river which is described in his first book. That such a voyage was made is simply an impossibility; there was not time to do it in. The interpolation is a fraud, and the question is, who is responsible for it? Not necessarily the person whose name appears on the title-page as author. The book has evidently been tampered with by a dishonest publisher. It has been set up at two different offices, and is not published as it was originally printed. Parts have been interpolated with double paging, as if it were an afterthought. The text also has been tampered with by some unskilled person who was ignorant of events and localities in America. "This intrusive matter," says Mr. Shea, "cannot be absolutely ascribed to Hennepin, and he be called a liar because it is false." The tricks of the book-trade are now sometimes the subject of condemnation, but they are nothing compared to what they were two hundred years ago. With reference to this book, Father Hennepin must have the benefit of the doubt, and the Scotch verdict be rendered: "Not proven." The third book is of similar character. The matter of the first book is mingled with stolen and irrelevant material.

Father Hennepin never returned to America, although he had a desire to do so; and failing to get a French appointment he made application to William III. of England. The second book bearing his name has a fulsome dedication to the English monarch. He disappears from sight in 1701, and the most careful investigation has failed to find any subsequent mention of him or of his death. If he was in any way connected with the publication at Utrecht of the fraudulent editions of his travels, his character must have rapidly deteriorated after his return to France. His first book will stand the test of criticism. Liars such as Hennepin is alleged to be, do not tell the truth and lie in solid blocks after that fashion. They distribute their favors more evenly. There is much in his character as an explorer which commands respect. He was patient, fearless, and untiring. While waiting at Quebec for orders he would strap his little chapel service upon his back, and

in the depth of winter would march off fifty or sixty miles on snow shoes that he might administer the ordinances of the church to the Indians, and accustom himself to hardships. "Among his many failings," says Mr. Parkman, "fear had no part." I must confess that I feel a tenderness for a man who has been so berated; and am inclined to think that he was not much of a liar after all. W. F. POOLE.

DARWIN ON MOVEMENT IN PLANTS.*

The purpose of Mr. Darwin's latest work is to give a detailed account of a great number of experiments on the movements of different parts of growing plants, together with a general *résumé* of what is known of these movements and their causes. The accounts of the experiments are, of necessity, extremely technical, and are intended for the use of botanical investigators rather than for the general reader. The discussions and conclusions which accompany them will, however, interest every one who has the slightest curiosity in regard to the actions of "our brother organisms, the plants." These parts of the work, "to save the reader trouble," have been printed in larger type than the more technical portions.

A few of the more interesting facts developed by Mr. Darwin's investigations may be here briefly summarized. First of these must be placed the central idea of the book—that of the "circumnutation," or perpetual squirming, of the growing parts of all plants. It is known to every one that the stems of the various twining vines wind about other objects, bending successively to all points of the compass so that the tip revolves. Thus, if the tip of such a plant at a certain time bend toward the north, it will afterwards "be found gradually to bend more and more easterly, until it faces the east; and so onward to the south, then to the west, and back again to the north. If the movement had been perfectly regular, the apex would have described a circle—or, rather, as the stem is always growing upwards, a circular spiral." But the figure described is always irregularly oval or elliptical, because this motion is never perfectly uniform for all sides.

This phenomenon of the revolution of the apices of plants is called by Mr. Darwin "*circumnutation*." It is shown in the present

*THE POWER OF MOVEMENT IN PLANTS. By Charles Darwin, LL.D., F.R.S., assisted by Francis Darwin. With illustrations. New York: D. Appleton & Co.

work that circumnutation is not peculiar to twining plants, but that in a greater or less degree all growing parts of every plant—the roots, branchlets, and leaves—have the same motion. Moreover, the various movements of plants are nearly all simple modifications of circumnutation.

"The great sweeps made by the stems of twining plants and by the tendrils of other climbers, result from a mere increase in the amplitude of the ordinary movement of circumnutation. The position which young leaves and other organs ultimately assume is acquired by the circumnutating movement being increased in some one direction. The leaves of various plants are said to sleep at night, and it will be seen that their blades then assume a vertical position through modified circumnutation, in order to protect their upper surfaces from being chilled through radiation. The movements of various organs to the light, or from it, are all modified forms of circumnutation—as, again, are the equally prevalent movements of stems, etc., toward the zenith and of roots toward the centre of the earth. If we look, for instance, at a great Acacia-tree, we may feel assured that every one of the innumerable growing shoots is constantly describing small ellipses; as is each petiole, sub-petiole and leaflet. * * If we could look beneath the ground, and our eyes had the power of a microscope, we should see the tip of each rootlet endeavoring to sweep small ellipses or circles, as far as the pressure of the surrounding earth permitted. All this astonishing amount of movement has been going on year after year, since the time when, as a seedling, the tree first emerged from the ground."

The growth of young seedlings and the motions of the different parts of the young plant are the subjects of a majority of the experiments made. The very tip of the root is its most sensitive part, and it alone controls the direction taken by the descending axis. Wherever it goes, the growth of the root must follow; hence it is very important to the plant that from the first the root-tip should follow the best possible path. The natural direction of the root is downward, following the impulse of gravitation (*geotropism*); the tip, if the soil permits, pursuing a spiral or corkscrew-like direction downward. The root-tip, moreover, is sensitive to contact with different substances, and chooses the direction of least resistance: it is sensitive to moisture, turning generally in the direction of the greatest dampness; and to the action of light, usually turning away from it.

"Authors seem generally to look at the bending of a radicle toward the centre of the earth as the direct result of gravitation, which is believed to modify the growth of the upper or lower surfaces in

such a manner as to induce curvature in the proper direction. But we now know that it is the tip alone which is acted on, and that this part transmits some influence to the adjoining parts, causing them to curve downwards. Gravity does not appear to act in a more direct manner on a radicle than it does on any lowly organized animal, which moves away when it feels some weight or pressure.

"A radicle may be compared with a burrowing animal, such as the mole, which wishes to penetrate perpendicularly into the ground. By continually moving his head from side to side or circumnutating, he will feel any stone or other obstacle, as well as any difference in the hardness of the soil, and he will turn from that side; if the earth is damper on one than on the other side, he will turn thitherward as a better hunting-ground. Nevertheless, after each interruption, guided by a sense of gravity, he will be able to recover his downward course and to burrow to a greater depth."

In a remarkable degree, the action of the sensitive and almost sensible root-tip is analogous to that of the brain of some of the lowest animals. The circumnutation of leaves is an upward and downward motion, by which are described very narrow ellipses. The "sleep" of the leaves of certain plants—that is, the assumption of a direction at night different from that taken during the day-time—is shown by Mr. Darwin to be a modification of the motion of circumnutation. The leaves, both when awake and when asleep, are continually in motion, the motion being most rapid at the periods of transition between light and darkness. The sleeping leaves or leaflets place themselves with the axes more or less nearly vertical, some by turning upwards, others by turning downwards. The purpose of sleeping is conclusively shown to be the reduction of the amount of radiation of heat from the leaf:—to prevent it from becoming chilled at night. The tender seed-leaves of very many plants, whose leaves do not "sleep," assume this vertical position at night. Mr. Darwin observes:

"It is impossible not to be struck with the resemblance between the foregoing movements of plants and the actions performed unconsciously by the lower animals. With plants an astonishingly small stimulus suffices; and even with allied plants one may be highly sensitive to the slightest continued pressure and another highly sensitive to a slight momentary touch. The habit of moving at certain periods is inherited both by plants and animals; and several other points of similitude have been specified. But the most striking resemblance is the localization of their sensitiveness, and the transmission of an influence from the excited part to another which consequently moves. Yet plants do not, of course, possess nerves or a central nervous system; and we

may infer that with animals such structures serve only for the more complete transmission of impressions, and for the more complete intercommunication of the several parts."

This book is characterized by the same freedom from dogmatism and the same patient attention to details which have marked all the works of the greatest naturalist of our time. A theory is worth little until it becomes a natural inference from known facts; and the best models of the investigations which furnish these facts have been given us by Mr. Darwin. Hence the superior vitality of "Darwinism" as compared with all other theories of the origin of species. DAVID S. JORDAN.

THE MOORS IN SPAIN.*

The history of Spain has been so favorite a subject with American historians that it may almost be called a national tradition. With Irving (as an historian), Prescott, and Ticknor, this was the principal field of labor; Motley's work dealt largely with Spain; Kirk's "Charles the Bold" traced the development of one leading element of the Spanish power; and Towle's excellent series of biographies is chiefly concerned with Spanish and Portuguese characters. Mr. Coppée has shown that this special interest in Spain on the part of American students has by no means passed away.

His book is a worthy companion to those already mentioned, even although he does not rival Irving in narration, Prescott in the perfection of historical style, or Motley in intense and graphic power. His most distinguishing merits are clearness and lucid arrangement; he has sufficient animation, but would be called sober and balanced in style rather than picturesque; generally correct, he is occasionally guilty of inelegant or incorrect expressions, like "The result could not be resisted" (vol. ii., p. 218). One misses sometimes the heartiness of moral indignation which is so characteristic of Motley, and in which even the calm Prescott was by no means deficient. In the account of the cruelty and bad faith displayed by the Cid after the capture of Valencia, it seems a rather weak comment—"I see no necessity to attempt the exoneration of the Cid," especially when, a page or two later

(vol. ii., p. 226), we read: "I declare that, in my judgment, there is no finer hero of romantic history than the Cid Campeador." His chief faults as a writer are an over-fondness for pointing out analogies, a disposition at times to "moralize," and a habit of larding his text with Spanish phrases.

We have said that lucidity of arrangement is one of Mr. Coppée's best qualities as an historian. He sees clearly the relation of events towards one another, and is skillful in arranging them in such a way as to make this relation distinct and bring into prominent light the successive stages in the series of events. His chapters on the Almoravides and the Almohades are a conspicuous example of this merit. An especially satisfactory part of the work is the sketch of the condition of things after the conquest, including the beginnings of the reconquest, the career of Pelayo, and the establishment of the kingdom of the Asturias. He shows here so thorough and unusual an understanding of the elements of the newly formed society, that one wishes it had come within his plan to trace its history more fully, and almost regrets that his subject is not the request by the Christians rather than the conquest by the Moors. But the narration of the overthrow of the Ommeyyades in Damascus, and the establishment of their dynasty in Spain by Abdurrahmán, is good enough and graphic enough to banish any such regret.

It may, perhaps, be pronounced a fault that the book covers too much ground. Every series of events, we know, has its causes far back in history and its results in distant posterity. Still one must draw the line somewhere. Mr. Freeman, in his history of the Norman Conquest, found it necessary to give a preliminary sketch of the Anglo-Saxon Conquest, and to trace results down to the reign of Edward I. Mr. Coppée, in like manner, goes back to Mohammed on one side and the Germanic invasion on the other for his introduction, while his sketch is continued down to the conquest of Granada by Ferdinand and Isabella, being thus in effect a history of the entire occupation of Spain by the Moors. Acceptable as this sketch is, one cannot help feeling a certain lack of proportion; that the single event of the Conquest of Spain—or the triple event, if we count the successive conquests by the Almoravides and Almohades, the whole covering a period of about five hun-

* HISTORY OF THE CONQUEST OF SPAIN BY THE ARAB-MOORS, WITH A SKETCH OF THE CIVILIZATION WHICH THEY ACHIEVED AND IMPARTED TO EUROPE. By Henry Coppée. In two volumes. Boston: Little, Brown & Company.

dred years—is too small a nucleus for the events of over a thousand years.

The best half of the second volume is occupied with an admirable sketch in nine chapters (two books) of the civilization of the Arabs in Spain. The character of this civilization, underrated or rather hardly at all known a generation ago, has perhaps since then been placed too high, and we would point it out as a defect of this part of the work that the question raised in regard to it in the minds of many receives no clear and complete answer. Mr. Coppée is an admirer of this civilization, and he gives good reasons for his admiration. But his reasons are rather in the nature of a statement of what the Moors accomplished in art, science, and philosophy; the relation of this work to the civilization of Europe—whether comparatively, in the standard of civilization reached by the Christian and Mohammedan nations respectively, or directly, by pointing out the actual influence exerted and the share taken by the Moorish intellect in the growth of European society—this is hardly touched upon.

The chapters which treat of the Gothic and Roman side of the subject—the condition of the peninsula before the conquest—are on the whole less satisfactory than those which are devoted to the early history of Islam. There are several points, of not much importance, which need correction. The expression, vol. i., p. 95, that the leaders of the Goths, Ataulpho and Walia, were not kings in the Roman sense of the term—"their chief was not a political *rex*"—is perfectly correct, but open to misunderstanding; the reader might easily infer that they did not bear the name of king. Aetius (p. 97 and elsewhere) is spelled *Ætius*. We do not know by what authority the king of the Visigoths, who fought against Attila, is called *Theodored* (p. 103); he is always known as *Theodoric*. It is stated rather too strongly (p. 119)—although the fact itself is an important one, often overlooked—that "the Gallo-Romans remained as the *people* in both sections" of Gaul; of course in Southern Gaul, and very largely in the North, but undoubtedly there was a very large, and in some parts preponderating, Teutonic element in the North. Justinian is said (p. 436) to have "appeared in 482"; and so he did, but it was as a baby. On page 438 the Gothic rule in Italy is said to have "begun with Odoacer," who was overthrown and killed by the Goths.

It is to be hoped that Mr. Coppée will continue his labors in this field, and give us a history of the *re-conquest* complementing the history of the conquest. Just enough is given upon this subject in the present work to excite interest in the reader, and to show that the historian occupies a point of view from which he can treat it in an instructive and interesting manner. Few parts of history in themselves so well worth knowing are so little known as the source out of which the Spanish free institutions of the middle ages sprung, and the process by which this freest of the nations of the Continent was transformed into the most enslaved.

W. F. ALLEN.

WARD'S ENGLISH POETS.*

Our first notice of this important work was a general view of its scope and character, with particular reference to the masterly Introduction by Matthew Arnold. Now that it is finished, we may speak a little more in detail of some of the features that make it so singularly attractive and valuable. These four volumes, covering the field from Chaucer to Sydney Dobell, contain selections of the noblest verse, by poets not living, that has been written in Great Britain, with the exception of Dramatic Poetry, which does not come within the plan of the work. As a matter of course, the space assigned to each poet had to be limited; but the respective allotments seem to be eminently fair, and the specimens given illustrate what is highest in the accomplishment of the different authors represented. There are instances, as might be expected, where only a very little is given to show the writer's quality, as in the cases of James Hogg and William Tennant—also Charles Wolfe, who never wrote but one good poem, but that was enough to make him immortal. In the case of Byron, no selections within the bounds proposed could adequately set forth the vast sweep and power of his genius. Some readers will doubtless regret that of authors to whom they are specially partial, there is not more which they admire; still they will not be disappointed in finding their favorite productions. These selections which so admirably illustrate the gifts and accomplishments of their writers are also

*THE ENGLISH POETS. Selections, with Critical Introductions by various writers and a General Introduction by Matthew Arnold. Edited by Thomas Humphry Ward, M.A., late Fellow of Brasenose College, Oxford. Vols. III. and IV., Addison to Dobell. London and New York: Macmillan & Co.

the expressive evidence of the editor's elegant tastes and thorough culture. We fully appreciate the severe limitations which he imposed on himself, both as to the admissibility of authors to the collection and the space to be allotted them, and agree that such names as Robert Pollock, Letitia Landor, and Alexander Smith are properly excluded; but we are inclined to wish that some mention, at least, had been made, in the second volume, of Francis Quarles, Phineas Fletcher (brother of Giles), William Lithgow, John Taylor, and Sir Wm. Leighton, even if no examples of their work had been afforded. The admission, too, of Lord Bacon's version of the 90th Psalm would not have been inappropriate. Of all the poets, Keats has the largest space in proportion to the amount of his production. This, of itself, is significant of the high place which he now holds in English literature.

The Critical Introductions are by writers peculiarly fitted for their work, and are masterpieces of sententious, elegant, instructive composition. Though generally brief, they are thorough studies, and comprehend what is most vital and characteristic in the authors under consideration. One is conscious of a very high degree of satisfaction—actually a keen delight—in the mastery of materials, the penetrative insight, the conscientious candor, the judicial fairness, that are shown by these remarkable productions. It is doubtful whether the most competent critical mind has anywhere in the English language, within the same limits, an equal illustration. This appeal to the highest faculties and the best moral sense of the reader is even more commendatory than the finished and forceful style of these compositions. We never tire of such superb work, and do not feel that the most unstinted praise is too much to give them. Briefly stated, these Introductions are profound and trustworthy expositions of what is deepest in the lives and most valuable and extraordinary in the production (the Dramatists excepted) of those to whom the English world of letters owes its richest treasures. To these emphatic expressions of approval we must make one exception, and that is respecting Swinburne's notice of Collins. Here we see how strong individual proclivity may pervert the judgment, on the one hand, to extravagant praise, and, on the other, blunt the fine perception of admirable qualities that do not happen to harmonize with

personal idiosyncrasy. Swinburne's paper abounds in brilliant phrases and a felicitous use of words, and shows, too, a very nice appreciation of certain poetic elements; but it lacks moderation, balance, directness and simplicity of statement—critical truth. Collins certainly was a true poet—as admirable in lyric verse as Gray in elegiac; but it is not necessary to depreciate other singers to give him all the credit that is his due. It is not likely that the verdict of scholars generally would be in favor of Swinburne as a critic, if set against Matthew Arnold. But Mr. Arnold says of Gray, "He is alone, or almost alone (for Collins has something of the like merit) in his age." Of Collins Swinburne affirms: "He could put more spirit of color into a single stroke, more breadth of music into a single note, than could all the rest of his generation into all the labors of their lives." We submit that the man who could put, by implication, such an estimate of Thomson and Gray and Goldsmith on record, is not exactly fit for a place among the interpreters of the poets in these noble volumes. In striking contrast with Swinburne's lofty edict, is J. A. Symonds's grave, profound, luminous, wise, conscientious, and comprehensive essay on Byron. Nothing on the subject could be fairer or finer. It puts to shame the narrow, sneering, complacently conceited judgment of a class who for some forty or fifty years have had a fashion of decriing, and even denying, the genius of a poet of whom the great Goethe said, "The English can show no poet who is to be compared with him. He is different from all the others, and, for the most part, greater"; and of whom Mazzini declared, "He led the genius of Britain on a pilgrimage through all Europe."

It is impossible in our limited space to characterize the special merit of each contributor to these volumes; the student of literature will find here the best names among living English critics. Wordsworth is treated by Dean Church; Coleridge by Walter H. Pater; Rogers, Southey, and Campbell by Sir Henry Taylor; Shelley by F. W. H. Myers; Keats and Gray by Matthew Arnold; Landor by Lord Houghton; Mrs. Browning by W. T. Arnold. The editor writes on Cowper and Arthur Hugh Clough; Dean Stanley on Keble and the two Wesleys; W. E. Henley on Chas. Kingsley, and Goldwin Smith on Walter Scott. E. W. Gosse, whose contributions to

the two former volumes are so admirable, introduces in the last two Moore, Peacock, Procter, and Emily Brontë. Burns has an able interpreter in Dr. Service, and Wm. Blake in Professor J. Comyns Carr. George Saintsbury discusses Shenstone, Blair, Young, and Thomson. A. Mary F. Robinson's brief notices of Mrs. Barbauld, Joanna Baillie, and Mrs. Hemans, are excellently done. Austin Dobson has no less than six contributions, the most important of which is on Matthew Prior. W. J. Courthope, T. Arnold, W. T. Watts, and Professors Nichol, Minto, and Dowden, do work which is worthy to stand among the best. These volumes, as a whole, are a monument to English genius and to English scholarship, and are unquestionably the noblest anthology of poetry in our language.

HORATIO N. POWERS.

LIFE AND WORKS OF JOHN BROUGHAM.*

Mr. William Winter, a writer who has come to be well known in connection with his criticisms and contributions to dramatic literature, has done a graceful work, and one which will be very grateful to the numerous admirers of the late John Brougham, in collecting his stories, poems, and fugitive writings, including his fragmentary autobiography and selections from his diary, and giving them to the world in this handy and handsome volume. It contains: (1) his autobiography, including a genial sketch of his boyish days, his collegiate career, and his first theatrical experiences at the Theatre Royal, Dublin; (2) a sketch of his theatrical career, which introduces him to the American public at the Park theatre, New York, in 1842, and contains a list of his plays; (3) a talk about the past, which he had with a representative of the New York "Herald," which has a local interest here, as he gives quite a graphic sketch of Chicago in the days when John B. Rice was a theatre manager; (4) extracts from his diaries which are more valuable for the glimpses they give us of the character of the man than for any information they possess; (5) the will, devising his scanty property to two legatees, but to his friends a rich legacy, characteristic of his genial, sunny nature ("To all my friends, I leave kind thoughts"); (6) sketches of his career from the New York "Tribune," "Harper's Weekly,"

and other sources, which are rich in relics and reminiscences of the actor and man; (7) a sketch of him in his club life, contributed by Noah Brooks; (8) thirteen of his stories, which are full of interwoven Irish humor and sentiment; (9) twenty-three of his poems. The work is illustrated with nine heliotypes from drawings and photographs, which are pertinent to the subject matter.

The work, as will be seen, is heterogeneous in character, and undoubtedly there are many who would have preferred a carefully written and connected biography of Mr. Brougham, rather than this somewhat incongruous patchwork of reminiscences. It is none the less pleasant reading for that, while at the same time it has an added value in containing material for some future biographer to work up—and who would do it better than Mr. Winter? Mr. Brougham's position upon the American stage was too high and honorable a one to let his life and career pass without permanent commemoration, especially in these days of sensational mediocrity. In his autobiography, speaking of his choice of a vocation, he says: "Fortunate, also, have I been in having my status confined to the safe plane of mediocrity—not high enough to provoke envy or jealousy, and sufficiently low to prevent me from entertaining too exalted an idea of my own importance in the world." The world, at least that considerable part of it which bore the relation of spectator to him, will not agree with this modest criticism of himself. Most actors are celebrated only in their art and live in little worlds of their own, quite apart from society. John Brougham was an exception to this rule. He was a prominent figure upon the American stage for a full quarter of a century—an actor of versatile talent, extreme elegance of bearing, remarkable vigor and dash, perfect ease and familiarity with the stage, and possessed of a natural flow of animal spirits that helped to emphasize his powers of expressing humor and drollery. It is no exaggeration to say that there never was a greater favorite on our stage; and much of this was due not only to the histrionic ability of the actor, but to his personal magnetism, growing out of the geniality, kindness and sweetness of the man. This, however, was but one side of his life. He was a scholar as well as actor, a splendid conversationalist, a keen wit, an accomplished playwright, and a writer of occasional stories

* LIFE, STORIES AND POEMS OF JOHN BROUGHAM. Edited by William Winter. Boston: James R. Osgood & Co.

and poems and general magazine literature of a high order. He was the author of seventy-five dramatic pieces, nearly all of which met with great success and are characterized by exquisite drollery and sparkling fun without a taint of uncleanness, as well as by cheerful sentiment. Looking at him as a man, he was a gentleman to the core. Unlike most actors, he lived in the world of society, and was an acting and important part of the life of his time. As Mr. Curtis said of him: "He clasped the hands of men and women; he spoke to their hearts; he was interested in their fortunes; 'Their welfare pleased him and their cares distressed'; and wherever he went he carried the benediction of good deeds and left the sunshine of love and laughter." This is high praise, but none too high. He was loved by all who knew him and by many who never knew him, except as the actor who gave them pleasure; and to many a fireside, all over this country, his death brought a feeling of sadness, as from some personal loss. In memory of such a man there should be some more permanent monument than this collection of fragments which Mr. Winter has made. Good actors are not so common that their lives should remain unwritten. None the less is Mr. Winter's book pleasant reading and a valuable addition to the literature of the American stage.

GEORGE P. UPTON.

ARYAN LITERATURES.*

The *Studies of Laura Elizabeth Poor, in "Sanskrit and its Kindred Literatures,"* extend into the domains of ethnology, philosophy, comparative philology, and religions. They reach into the difficult fields of many specialists. We do not wonder that "select audiences of very intelligent people," to whom the substance of this neat little volume was read, listened with great interest and delight. The subject is attractive; the selections are made with discrimination; and the style is clear, compact, and admirably adapted to instruction. Success ought to attend the writer's first aim, which is "so to interest people in the new discoveries in literature as to induce them to study for themselves." But in their studies they may not come to think that the authoress has succeeded in her second purpose, "to put

all literature upon that new basis which has been created by the new sciences of comparative philology and comparative mythology." Is mythology a basis in "all literature"? Where it is a basis, will the solar and lunar theories account for all the myths?

With all that is valuable in the book, there is very much that is entirely theoretical. In the effort to trace the under-currents of philosophy, folk-lore, and poetry, it may be forgotten that coincidences and even similarities do not prove sameness of origin nor identity of personages. Too much may be ascribed to old Aryan sources when proving the community of ideas among the Aryan peoples. The Breton poem of Lord Nann and the Fairy may not be a mythological ballad in which the wife is the dawn and the twilight. We are not sure that the story of Little Red Riding Hood means "the dawn, going to join an old dawn, and being absorbed on the way by the devouring sun." The solar myth theory, which is here applied to Virgil's *Aeneas*, the Norse Odin and Baldur, the Teutonic Siegfried, King Arthur, Roland, and the Russian *Iliad* de Mourom, might be ingeniously fitted to St. Patrick and Alfred the Great. It has been tried upon the famous Harolds and Augustus the Strong, by Mr. E. A. Freeman, who admits its application to many legendary heroes, but says, "I must decline to believe that every hero of Greek or Teutonic legend must needs be the sun, save only that small minority who are not the sun but the wind."

Studies in Aryan literatures do not require the assumption that religion began with the worship of dead ancestors, and that the idea of one God was not reached until people were highly civilized. Hebrew writings present a very different view. Nor do we find any valid reason for the statements that the Books of Chronicles in the Old Testament were written after the return of the captive Jews from Babylon; that the idea of Satan came to the Jews from Persia; that the doctrine of the soul's immortality passed from the older Aryans into Judaism; and that Protestants regard the Lord's Supper as simply a commemorative rite. Without such assertions, the kinship of the literatures here briefly sketched is well established. The reader of these "Studies" may wisely supplement them with Mrs. Botta's "Hand-book of Universal Literature."

W. M. BLACKBURN.

* *SANSKRIT AND ITS KINDRED LITERATURES. Studies in Comparative Literature.* By Laura Elizabeth Poor. Boston: Roberts Brothers.

BRIEFS ON NEW BOOKS.

THE wide attention which has been given to the event of Mr. Carlyle's death attests how large a place he occupied in the thought and literature of his time. Not even the death of Charles Dickens, whose readers vastly outnumbered Carlyle's, was the occasion of so profound a sensation in this country—a sensation due not alone to Carlyle's genius but to his venerable years, and, more than all, to the influence of his rugged and powerful personality. It is largely this element which makes his freshly-published "Reminiscences" the most rapidly selling book of the day. Notwithstanding the "characteristic fearlessness" with which, as Mr. Froude explains, these fragments were entrusted to him by their author, it is not easy to believe that Mr. Carlyle could have been willing they should be made public in their present form; but Mr. Froude's authority seems to have been explicit and complete. The memoirs of Mr. Carlyle's father and wife form the principal bulk of the volume. Many of the passages relating to these two characters are singularly touching; and while most readers will be surprised, none will be disposed to object to the extravagance even of such declarations as that his father had the greatest natural ability of any man he ever met, or that "not all the Sands and Ellots and babbling *coûtes* of 'celebrated scribbling women' that have strutted over the world in my time could, it seems to me, if all boiled down and distilled to essence, make one such woman" as his wife. But though the remaining subjects of these Reminiscences might have had no wish to censure the prodigality which expended all its resources of admiration in a single impulse of filial and conjugal affection, they might well have cursed the chance that brought them within range of these merciless and biting sarcasms, not less than the "characteristic fearlessness," that some might call a brutal unreserve, which has given them to the world. The most of these persons are mentioned only with a sneer, and with those stinging epithets and withering phrases of contempt of which Carlyle was the unenviable master. Yet many of these men and women had been his guests, and had been permitted to believe he was their friend. Let anyone read Carlyle's delineations of Lamb, of Coleridge, Wordsworth, Chalmers, or Murray, and thank heaven for protecting him from such friendship and hospitality. "Charles Lamb and his sister came daily once or oftener; a very sorry pair of phenomena. Insuperable proclivity to gin in poor old Lamb; * * emblem of imbecility bodily and mental." Coleridge was "a puffy, anxious, obstructed-looking, fattish old man, * * talking with a kind of solemn emphasis on matters which were of no interest." As to Chalmers, he supposes "there will never again be such a creature in any Christian church." Our war was "that beautiful Nigger agony or 'Civil War' of Yankeeeland." It is not easy to stop in these quotations, but we have given enough to show that no one need neglect buying these Reminiscences from fear of dullness. Neither need one be long deterred by pecuniary considerations. They are published in several different forms, by both the Harpers and the Scribners, and

are sold at from twenty cents to two dollars and a half. A very good cloth-bound copy can be had for fifty cents.

A RECENT English biographer of Thoreau has confessed that until within a few years this name stood to him "for morbid sentiment, weak rebellion, and contempt for society." That view is still widely prevalent, not in England alone, but in Thoreau's own country; and against it any juster apprehension makes progress which though steady is very slow. But to dissipate this misconception there is needed only an acquaintance with Thoreau's works, which are the record at once of his life and his philosophy—for with him both were one. A handsome volume just issued by Houghton, Mifflin & Co. will do much to facilitate this study. It is composed of selections from Thoreau's Journal, made by his personal friend, Mr. H. G. O. Blake, to whom the Journal was bequeathed, and who, becoming interested in comparing entries made in different years for the same season, has brought together those relating to Spring, and given his book the title of "Early Spring in Massachusetts." The arrangement is of course simply one of the fancy or convenience of the compiler, but perhaps serves as well as any for a desultory study of this Journal, which Thoreau kept for more than twenty years (he died in 1862). It is written with remarkable unreserve, and shows a strikingly single personality which is always in accord with the demands of his philosophy. No character of recent times—except perhaps John Brown, one of Thoreau's greatest heroes—gives one the impression of such absolute fidelity to convictions. He had certain definite views of life—he went and lived them. He broke at a blow the fetters of environment, and instead of wasting himself, as poets and philosophers have so often done, in denouncing the insincerities and senseless conventionalities of society, he entered his protest by withdrawing from it and choosing that life which to him seemed most fit and natural. He lived this life simply and consistently, and, as far as his writings show, sweetly. He was no hater of society, but saw it weighted with false aims and artificialities, and wished to return by the directest way to the simple and the natural. "I am naturally no hermit," he said; "I think I love society as much as most." He was, says H. A. Page, "a reconciler. His great aim is to reconcile nature to man." He was "the prophet of society, as truly reconstructed, with liberty for its ground-work." His own views of his obligation to society and of the purposes of his life are well expressed in an entry made in his Journal, March 26, 1842: "I must confess I have felt mean enough when asked how I was to act on society; what errand I had to mankind. Undoubtedly I did not feel mean without reason, and yet my loitering is not without a defense. I would fain communicate the wealth of my life to men, would really give them what is most precious in my gift. I would secrete pearls with the shellfish and lay up honey with the bees for them. I will sift the sunbeams for the public good. I know no riches I would keep back." The selections in this book of course make prominent that love of nature which

was so strong in Thoreau, and in which he so strikingly combined the poet and the naturalist. Everything appeared to him in its poetic and symbolic aspect; yet few indeed could surpass him in the minuteness and closeness of his observations, and his Journal records the discovery of many new traits and forms cognizable only to the finest eye. This love of nature was with him not a passion but a steady and calm devotion. It was his gauge of healthfulness. "Measure your health," he says (Feb. 25, 1859), "by your sympathy with morning and Spring. If there is no response in you to the awakening of Nature, if the prospect of an early morning walk does not banish sleep, if the warble of the first bluebird does not thrill you, know that the morning and Spring of your life are past." The season of Spring naturally drew out many of the choicest entries which this Journal contains; and to all admirers of Thoreau, as well as to those who would be glad to become better acquainted with his writings, we can cordially commend Mr. Blake's volume.

A RECENTLY-PUBLISHED English book of much curious interest to all bibliophiles is "A Guide to the Study of Book-Plates," by the Hon. J. Leicester Warren, M.A. In it we are told, with reference to the meaning of the term which forms the subject of the work, that "the chances are, if you enter a third-rate print-shop or a country bookseller's and ask for *book-plates*, * * you will be handed *plates which have served to illustrate books*." It is to be feared that in this country, far more than in England, there might be danger of booksellers' clerks convicting themselves of such rusticity. The thing which is meant by the term in its strict technical sense is still more unfamiliar here; and the term itself is an indefinite and misleading one for defining that mark of proprietorship in a book which in our time is expressed by writing or stamping upon it the owner's name, but which in former times was often executed by designs so fanciful and elaborate that a study of them has become in France an important branch of bibliography, and through Mr. Warren's work may take the same rank in England. These designs were at first heraldic, coats-of-arms being commonly employed, frequently without name or further inscription. To this central feature "was soon engrafted a mass of extraneous ornamentation * * * floral, architectural, branch, fruit, cornucopiae, arabesque, or what-not," with "caryatides, cherubs, term figures, male and female allegories, gods and goddesses." There is thus to be found, in a collection of these book-plates, or *ex-libris*, "an infinite divergence and variety." The interest of such a collection is primarily antiquarian, historical, and artistic, with minor points of curiosity afforded by "eccentricities, plagiarized designs, quaint mottoes," etc. Among the latter aspects of the subject are "the various mottoes, texts, and verselets directed against borrowers." Since, as the author says, "the *ex-libris* is the mature act of book-preservation, to engrave thereon some fulmination against the borrower is a virtuous and commendable proceeding;" and a chapter is devoted to recording many curious examples. A

very pithy inscription, "*The ungodly borroweth and payeth not again*," adorns the book-plate of Sherlock Willis, dated 1756. It would almost seem that some book-owners prepared plates especially for borrowers; for on another one we read: "*Go ye rather to them that sell, and buy for yourselves*"—a very ingenious application of the recommendation to the foolish virgins who wished to *borrow oil*. Mr. Warren's work is a rich storehouse of singularly curious and diverting things pertaining to books, among which are scattered very many sensible reflections by the author—of which the following ought not to escape frequent repetition: "Now this batch of mottoes raises the point whether valuable books should be lent to persons who treat volumes like coal-scuttles; who perpetrate such atrocities as moistening their thumbs to turn a page over; who hold a fine binding before a roaring fire; who *horrible dictu* read at breakfast and use, as a book-marker, the butter-knife. Ought David Garrick to have lent the cream of his Shakespeare quartos to slovenly and mole-eyed Samuel Johnson? We think emphatically not. Many full-grown folks have no mere idea of handling a book than a school-boy."

ONE whose reputation as a novelist is as yet potential must have either great courage or great insensibility to offer to the public a story of four hundred compactly-printed pages. Even if successful in pleasing readers, the success cannot well bear proportion to the vastness of the effort; while if after going through seventy-one chapters the reader is still displeased, what power can avert his displeasure and resentment from the cause of all this profitless expenditure of time and application? This practical illustration of a rule that does not work both ways is commended to Mr. John W. Forney, whose "New Nobility" seems to us one of the sorriest performances in the way of fiction it has been our misfortune for many a day to read. To analyze or describe it is not easy, and is scarcely worth the while. It is a colossal piece of patchwork, made of fabrics from each quarter of the globe, with the stars-and-stripes embroidered in every corner; its scenes resemble some vast vanity fair, where are gathered representatives of every kindred, every tribe on this terrestrial ball, engaged in noisy disputations, with much eating and drinking going on, and the American eagle screaming overhead. It has an unfathomable plot; and as for unity or harmony of design—but perhaps these qualities should not be looked for in such a truly patriotic work. It is very difficult to divide accurately the responsibilities of authorship in "The New Nobility," since in a prefatory note Mr. Forney acknowledges his obligations for the assistance of his "gifted personal friend," Rev. W. M. Baker. But as the title-page bears alone the name of John W. Forney as the author, and as he avows that "The whole idea and scope of this volume are my own," it is fair to give him the chief credit—for assuming which doubtless he has an abundance of the two qualities which we mentioned at the outset. For Mr. Baker—who has fortunately produced enough good work in fiction to show what he is capable of

on an independent basis—the public will feel much sympathy.

Mrs. BURNETT's story of "A Fair Barbarian," having finished its course in "Scribner's Monthly," appears in a small volume with J. R. Osgood & Co. as publishers. It is a story deserving of all the admiration it has received in its two previous publications, and of the larger share which it will undoubtedly get in its new form. Not too bulky to be read easily and pleasantly in a single evening, it has no chapter or page which fatigues the attention, and, like all Mrs. Burnett's stories, it leaves behind it that delicate charm, that soothing sense of enjoyment and satisfaction, which are produced only by really artistic work. Mrs. Burnett's study of character, which is the motive of all her best writing, has this time for its subject an American girl, a princess of some Nevada silver-mines, who goes to England to visit her aunt, and by her vivacity and unconsciousness of conventional requirements, startles into surprised animation the people of the highly respectable village of Slowbridge. The development of the characters affords opportunity for some good scenes and situations—of which the first meeting between Octavia and Lady Theobald, the mutual confessions between Lucia and Octavia, and the final scene between Octavia and Mr. Barold in the arbor, are among the best. Of the characters, the men are drawn better than the women. Next to Octavia, Lady Theobald is perhaps the most effective figure in the story; but Lucia and Miss Belinda are both very skillful portraiture.

A VERY racy book of hunting and fishing adventures in a field not familiar to most Eastern readers (California), is "Flirtation Camp," written by Mr. Theodore S. Van Dyke, and published by Fords, Howard & Hulbert. Its spirited and life-like descriptions will make everyone who has ever found enjoyment with the rod and gun tingle with the delight of pleasant recollections, while tempting those who have never known such enjoyments to resolve to go in quest of them as soon as possible. There is a slight vein of romance running through the story, but this is unimportant except as serving as a thread on which the author strings his incidents, as he would string fish. He has the good sense to know that the sentimental part of his work is not the best part; and he is much more effective in his descriptions than in his story—which, however, he manages to invest with a good deal of interest. It is also to his credit that he keeps comparatively free from those camp conversations and fishermen's jokes which, however enjoyable in their first freshness, become as stale as the fish themselves when transported far from their natural element; and there are few of those dull chronicles of insignificant personal events and wearisome details which so often load down works of this class.

Mr. A. PERRY appears to be one of those unfortunate persons burdened with theories of reform in educational methods, and has sought a partial relief

by putting them into a story, which he calls "The Schoolmaster's Trials; or Old School and New" (Scribner). These theories may be, and doubtless are, creditable to Mr. Perry; but we cannot think he has been successful in his elucidation of them. The work is written with a good deal of nervous energy, but in a style which is too hysterical to enable the reader to get any very definite notion of his views. As nearly as we can gather, these are in favor of superseding present routine methods of instruction by a sort of industrial system which unites the work-shop with the school-room. Whatever wisdom there might be in such a method, we do not think it appears to very great advantage under the management of Mr. Jones, the energetic but jerky principal of the "New School" of Mr. Perry's story. As a practical contribution to the educational question, we prefer Mr. Adams's report on the school-reforms in Quincy, Mass.

It is not often we take up a more attractive little volume than "Breton Folk: An Artistic Tour in Brittany" (James R. Osgood & Co.), written by Henry Blackburn, and illustrated by Randolph Caldecott. It deals with a sunny corner of the earth which may still be called old-fashioned and quaint—a region where railways and telegraphs seem out of tune with the dainty white caps and the wooden shoes. Mr. Caldecott's illustrations are 170 in number—rather more than the pages of the book—and in themselves give a graphic panorama of the daily seeings and doings of the trip. Like everything Mr. Caldecott does, they are most excellent. Nothing that is quaint or picturesque, nothing that is grotesque or comical, escapes his pencil. The one hundred and seventy pictures alone are much more than worth the one hundred and fifty cents charged for the book—which never could have been made for the price but for the obvious fact that English plates are imported from which the book is reproduced in this country.

THE somewhat remarkable poem of "The Microcosm," by Dr. Abraham Coles, has appeared in a new edition of much mechanical beauty bearing the imprint of D. Appleton & Co. The work is noticeable for its unique design, which is to produce in poetic form a complete treatise on the human body—an "Essay on Man," not ethical but physiological. Both the plan and form of the work show its suggestion to have been derived from Pope; and considered as poetry, we do not know but some of the lines are fully equal to portions of the famous "Essay." The author has succeeded also in a certain condensation of statement and a neatness of expression which are quite surprising in view of the many scientific terms and the generally unpromising nature of his material. The wonder, indeed, is not that he has succeeded no better but that he has succeeded at all in his curious task. The pyloric duct, and the duodenum, and nervous ganglia, and the cesophagus, and sub-clavian veins, and nosology, and auscultation of the heart and lungs, are terms of undoubted scientific force, but have a somewhat astonishing effect when introduced into poetry. It is

gratifying, however, for the sake of the utility of the author's task, to know that he "is quite certain that in no other way could he, in the narrow compass of fourteen hundred lines, have compressed an equal amount of information." Besides the poem of "The Microcosm," the volume contains a number of shorter pieces, mostly religious in character; and it is embellished with several beautiful artotype copies of celebrated engravings.

THE good things that have been said in praise of books are much too numerous to be collected in a volume; but even a few of them make a rich collection. Mr. John Alfred Langford has gathered together some of the choicest of English tributes on this theme, and Cassell, Petter, Galpin & Co. have published them in a dainty but richly artistic volume which is in itself a delicately-offered tribute to the worth of literature. The selections, which are in both prose and verse, range from de Bury and Chaucer down to our living English authors; and both in contents and appearance the little volume may fairly be called a gem.

THE recent magazine-stories of Rose Terry Cooke—one of the best of short-story writers—have been collected into a volume with the title of "Somebody's Neighbors," and published by J. R. Osgood & Co. The stories are marked by carefulness of study, definiteness of aim, and clearness and elegance of style. The scenes and characters are mainly chosen from New England life; and the reader will find many delightful characterizations and descriptions. Twelve stories make up the collection.

THERE is little danger of too many cook-books, if only they are good ones. Good cook-books mean better living and better health. One of the most comprehensive and serviceable of these works is "Miss Parloa's New Cook-Book," published by Estes & Lauriat. The recipes are in great number, but classified so as to be instantly available; and the directions for marketing, etc., give the book additional practical value.—"The Easiest Way in Housekeeping," by Helen Campbell, has a rather different plan, giving in moderate number the recipes most commonly required, and introducing chapters on domestic economy, diet, health, household management, etc. It is written with care, and with references to the best authorities on the sanitary and dietary questions treated. It is a useful and commendable book. Published by Fords, Howard & Hulbert.

CONTRIBUTORS' NOTES.

KEATS AND HIS CRITICS.

In Mrs. Richardson's bright "Talks on English Literature" I find this mention of the reception given Keats's "Endymion" by the critics: "In Keats's case, the process of cutting up was fatal. He could not bear such treatment, or, like Wordsworth, despise it in serene faith in his own power. It is generally believed that this severe criticism was

one cause of his death." I am sorry to find such a view stated in this volume; it perpetuates what I cannot but consider a popular misconception. One would suppose it has been too many times shown that the seeds of consumption had been inherited by Keats—that his brother died of this terrible disease in the very year of the publication of "Endymion," and that it had already developed in him, so that under any circumstances his life must have been brief,—to make any reference to the fact needful. What I wish to call especial attention to is the statement that Keats could not bear such treatment or despise it. I think that Keats's character must be misunderstood in this particular. He must have expected just such treatment as he received when he published "Endymion." The fashion of attacking a man because of his connections, without regard to his own merit, had not passed away, and every young poet at all connected with either political party received a terrible drubbing at the hands of the critics of the opposite party. Keats was not censured because of his faults so much as for his known Whig connections. He was a friend of Leigh Hunt, and as such must, according to the ideas of the age, be savagely cut up by the Tory press. This Keats himself must have understood. His clearness of judgment, moreover, enabled him to detect his own faults with greater keenness than his critics, and to judge of his own powers more justly than his friends. To a greater degree than is popularly supposed, he was able, like Wordsworth, to despise such criticism in serene faith in his own powers, and knowing that whatever merit he possessed would be recognized. His own words, written after reading the criticisms in question, support these views: "Praise or blame has but a momentary effect on the man whose love of beauty in the abstract makes him a severe critic on his own works. My own criticism has given me pain without comparison beyond what 'Blackwood' or the 'Quarterly' could possibly inflict; and also, when I feel I am right, no external praise can give such a glow as my own solitary perception and ratification of what is fine. * * I have no cause to complain, because I am certain anything really fine will in these days be felt. I have no doubt that if I had written 'Othello' I should have been cheered. I shall go on with patience. * * I shall ever consider the public as debtors to me for verses, not myself to them for admiration, which I can do without." Do these words seem like the helpless agony of a man crushed by the weight of adverse criticism so that he will die from its effects? or like the manly utterance of a strong soul relying on something above himself—the eternal truth of beauty, and able to win despite opposition because he knows if he be worthy he must win? Do his subsequent poems seem like the work of a crushed, despondent spirit?—or are they not rather like the more perfect work of one who has gained strength from experience? I do not believe that Keats died of a broken spirit, crushed by foolish critics, and I cannot understand why so much more should be made of harsh partisan comments in Keats's case than in that of many other poets—Shelley, Wordsworth, Byron, or Coleridge.

"AN UNPARDONABLE SIN" IN BOOK-MAKING.

A writer in the last *DIAL* very fairly convicted authors of a common "unpardonable sin in literature." I have one equally unpardonable to lay at the door of publishers. Why cannot they learn to consult the convenience of their customers, and their own interests as well, in the matter of indexes to valuable books? Macmillan & Co. have committed the surprising fault of issuing Professor Ward's "English Poets" without the vestige of an index. Its four volumes treat of all the prominent poets—all worthy the name of poets—from Chaucer down to our own time; and if I desire to find any of them—Bowles, Beddoes, or Shirley, for instance, who are not very well known, and whose exact chronological order I would not be likely to remember—I must pull down the volumes, one by one, and search the clumsy table of contents. It is like harvesting my grain with an old four-horse hand-raking reaper when I might put the latest improved self-binding harvester into my field. And now come Carlyle's "Reminiscences," also without index. To be sure, his estimates of the men he met possess very little critical value; but such as they are, I would like to be able to turn to his dicta without an hour's search for them. I wish to show a friend what C. thought of Coleridge, or how Charles Lamb failed to find a way to his heart through his shaggy exterior (that appellation of "Great Bear" of English literature in the last *DIAL* is excellent); or I wish to refer to his more pleasant description of "free, cheery, idly melodious" Leigh Hunt; I am likely to waste time enough over any one of them to make a whole index. Several otherwise valuable books in my small library are of very little use to me because their contents are not readily available—such as Sidney Lanier's "Science of English Verse," which contains many valuable criticisms almost totally useless, as it is nearly impossible to find them when they are wanted. On the other hand, works of inferior merit are frequently consulted; as I am certain to find, by means of a thorough index, whatever information they contain on any subject. I have a copy of Burns, a cheap edition, too, which I bought in preference to any other solely because it was well indexed; and although its paper and binding are not of the best, and its print is not always distinct, I would not trade it for any luxury-edition with only the ordinary "table of contents." For in this model volume I can instantly find any poem by name in one of the indexes, and if I have, perchance, forgotten its exact title, I am sure to find it by turning to the index of first lines.

MATTHEW ARNOLD'S PROSE STYLE.

As an admirer of Mr. Arnold's fine qualities as an essayist, I wish to express my satisfaction and delight with the three essays he has written for Ward's "English Poets"—the Introduction to those unique volumes, the essay on Gray, and the essay on Keats. Mr. Arnold himself has defined style in these words: "Style, in my sense of the word, is a peculiar recasting and heightening, under a certain condition of spiritual excitement, of what a man has to say, in

such a manner as to add dignity and distinction to it." Taking this definition, it is just to say that he has attained in these latter writings of his the very crown of a literary artist—a perfect and finished style. If it is true, as Emerson says, that the ultimate test of an author is in the stimulus, the fructifying power he has upon the intellect of his readers, then I make no doubt that to many minds Mr. Arnold occupies the position of one of the very greatest of living English authors. What reader is there, having ever felt in the least the power and magic of poetry, who can read the Introductory essay prefixed to those volumes,—can submit himself to the magnetic current of the whole composition and to the electric shock of its most tingling sentences—and remain unmoved by it? "More and more mankind will discover that we will have to turn to poetry to interpret life for us, to console us, to sustain us," are words that go with Emerson's fine sayings: "Poetry, if perfected, is the only verity; is the speech of man after the real, and not after the apparent;" and "Poetry is the consolation of mortal men." Simplicity, crystal clearness, free play of ideas, and the least possible of anything that savors of "vigor and rigor"—these are Mr. Arnold's characteristics. Take the essay on Gray: "*He never spoke out*"—that is the key-note, the theme of his thought and of his explanation of the poet;—and that is all. Why should we ask for floods of ideas and of verbiage to quench the torch of intelligence there raised to illumine the search for truth? Again, the thesis of the essay on Keats—that Keats was more than sensuous, and that through his having "loved the principle of beauty in all things" he has attained a rank among the great English poets; that "in one of the two great modes by which poetry interprets, in the faculty of naturalistic interpretation, in what we call natural magic, he ranks with Shakespeare,"—how clear and unclouded it is! "To show such work is to praise it."

TYNDALL ON CARLYLE.

In a recent reading of Professor Tyndall's essays, I have been struck with the frequent tributes of admiration, of homage even, which that most representative of modern scientists pays to Carlyle—the man who mentioned science usually to revile it, declaring it "a mere superficial film, * * babbling poorly * * with scientific nomenclatures, experiments, and what-not." In one place Tyndall laments, in words which I do not now recall, that Carlyle had not in his youth had his attention directed to scientific studies and thus given to the cause of science the benefit of his great powers. At another time he speaks of him as "the mightiest of living Scotchmen, that hero of the intellect who might have been a hero in the field, that strong and earnest soul who has made every soul of like nature his debtor." And he confesses an individual obligation of still greater force by saying: "The reading of the works of two men, neither of them inspired with the spirit of modern science, neither of them, indeed, friendly to that spirit, has placed me here to-day. These men are the English Carlyle and the American Emerson.

* * These unscientific men made me a practical scientific worker. They called out 'Act!' I hearkened to the summons." It seems to me like a fine stroke of the irony of fate, that Carlyle, in any summing-up of his value to the world, should owe so much to the generous acknowledgments of men whose pursuits it was the whim of his perverted later-day genius to defame.

A CASE OF LITERARY AMENITY.

I wish to record a nice instance of that peculiar literary amenity which so often distinguishes the allusions of contemporaneous authors to each other. Mr. Beecher, in speaking of plans of reading ("Hints for Home Reading") says: "There is an underswell of discontent and unhappiness in you which unfits for the work which you want to do; and some authors have the peculiar quality of lifting you out of that into a serene and happy state. * * Amongst the authors whom I frequently read are De Tocqueville and Matthew Arnold," etc. After which pleasing expression of preference, it is interesting to read in one of Mr. Arnold's essays a passage wherein he calls Mr. Beecher an "intellectual barbarian." And it would be interesting, too, to know the chronological relations of these fine compliments to each other, and whether Mr. Beecher still finds in Mr. Arnold's writings a quality which lifts him from the underswell of discontent and unhappiness to a serene and happy state.

LITERARY NOTES AND NEWS.

THE Spring Book Trade Sale takes place in New York April 14th.

MR. JAMES will have an article on Carlyle in the May "Atlantic."

MINISTER LOWELL is to preside at the dinner of the Royal Literary Fund, in London, on the 4th of May.

"NO GENTLEMAN" is the rather striking title of a story to be issued early this month by H. A. Sumner & Co.

"SCRIBNER" for May will contain the opening chapters of Mr. Cable's new story, "Madame Delphine."

PHILADELPHIA is to be the next subject of Mr. G. P. Lathrop's "social and literary" studies for "Harper's."

THE fifth volume of Max Müller's "Chips from a German Workshop" will soon be issued by Charles Scribner's Sons.

THE April number of "Lippincott's Magazine" contains the opening chapters of the new story "Craque-o'-Doom."

A COMPLETE edition of the poems of Paul H. Hayne is announced by D. Lothrop & Co., to be sold by subscription.

A NEW EDITION of Mr. Sidney Lanier's valuable work on Florida, revised to date, has been issued by J. B. Lippincott & Co.

THE first number of "The Platonist," a monthly journal devoted to the dissemination of the Platonic philosophy, has appeared at St. Louis.

FIVE full-page illustrations are given in the April "Wide-Awake"—a feature which will be continued by this admirable juvenile through the year.

THE second American novel of the "Leisure-Hour Series" will be "A Lazy Man's Work," written by Miss Frances C. Sparhawk, of Massachusetts.

THE "Original English Chatterbox" is now issued in this country, from duplicate plates, by Estes & Lauriat, with an American Supplement of eight pages.

HOUGHTON, MIFFLIN & Co. will soon issue the first volume of their series of "American Men and Women of Letters," to be edited by Mr. James T. Fields.

THE new edition of Worcester's Dictionary, just issued by J. B. Lippincott & Co., has 204 additional pages, containing some 12,500 new words, a vocabulary of synonyms, etc.

MR. HOWELLS's new story, "A Fearful Responsibility," will appear first in "Scribner's Monthly." It is understood that J. R. Osgood & Co. will in future publish Mr. Howells's books.

A MOST timely article on the Indian question appears in "Harper" for April, in the account of the interesting and very satisfactory experiments in Indian education at Hampton, Va., and Carlisle, Pa.

AN ARTICLE of special timeliness and interest, in the April "International Review," is an account, written by a Russian lady, of the recent trial of sixteen Nihilist prisoners by the military court of St. Petersburg.

PROF. D. S. JORDAN, of the Indiana State University, and Prof. H. B. Boisen, of Williams College, will have direction of a party to sail from New York about the middle of June for a "Summer tramp" in Europe.

THE publishers of Ward's "English Poets," Macmillan & Co., have reduced the price of the Students' edition of that work to one dollar a volume. This, with the high character of the work, will make it a favorite in schools.

MR. JOAQUIN MILLER's story, "First Families of the Sierras," published a few years ago by Jansen, McClurg & Co., has been partly re-written by the author, and will be issued by the same firm, with the new title of "The Danites of the Sierras."

THE Dante Society, of Cambridge, Mass., has chosen Mr. Longfellow as its president and Mr. Lowell as vice-president. Information as to membership, etc., may be obtained by addressing the secretary, Mr. John Woodbury, Cambridge.

CORRESPONDENCE of the late Ole Bull, criticisms, and any material, old or new, that may be useful in a biography, are desired by his wife. Papers sent to Mrs. Ole Bull, care of Prof. R. B. Anderson, Madison, Wisconsin, will be carefully returned after copies are taken.

THE initial volume of J. R. Osgood & Co.'s new

series of novels ("Round Robin" series) is to have the title of "A Nameless Nobleman." The second one will be "A Lesson in Love." The books will be sold for one dollar each, and are expected to appear at the rate of one a month.

AN *édition de luxe* of Shakespeare is proposed by Routledge & Sons. The text, says the "Athenæum," will be that of Mr. Howard Staunton; the volumes will be fifteen in number, and will contain the well-known illustrations, eight hundred in number, of Sir John Gilbert, R.A., printed on china paper from the original wood block.

J. R. OSGOOD & Co.'s projected "Narrative and Critical History of America," mention of which has already been made in our columns, will consist of eight volumes, uniform in size and appearance with their "Memorial History of Boston." The first volume is expected to appear late in 1883, and two volumes annually thereafter till completed.

D. APPLETON & Co.'s new series of "Home Books" will be devoted to all subjects pertaining to home and the household. Two of the books are nearly ready, "Building a Home" and "How to Furnish a Home;" both will be illustrated. The same series will contain "The Home Garden," "Home Grounds," "Amenities of Home," and "Health at Home."

OF the four books lately announced to appear on the Indian question, two have already been issued—"A Century of Dishonor," by H. H., and "Ploughed Under," the story of an Indian chief. The remaining two—"Shadows of Shasta," by Joaquin Miller, and "Nex Percé Joseph," by Gen. O. O. Howard,—are expected immediately. All will be reviewed in the May DIAL.

THE "Stratford edition" of Irving's "Knickerbocker" is announced by G. P. Putnam's Sons as nearly ready. Its price, with that of the "Sketch-Book" in the same edition, is reduced to \$1.25; the "Pocket edition" of the "Sketch-Book" is reduced to 75 cents; and the "Spuyten-Duyvil" edition of Irving's complete works is reduced to \$30 for the twelve volumes.

THERE is good reason for hoping that Chicago will before long have a public building for library and art purposes constructed on a scale of liberality and amplitude which will cover all reasonable requirements. The movement to provide for the erection of such a building, to serve its much needed purpose and at the same time commemorate fitly the reconstruction of the city, is proceeding with much enthusiasm and with every prospect of success.

A WRITER in the London "Athenæum," in speaking of the "poet of the future" whom Walt Whitman announces that the West is rearing, says: "We in England are ready to welcome that new poet with open arms—unless, indeed, he should turn out to be Mr. Whitman himself, who, judging from this his latest effort in prose, is something like Mrs. Yellersope's disappointing parrot. Not only has he 'a killin' voice for singin', but he can't even talk.'"

THE greatly-abused civil-service reform question

is made to do duty once more in the "North American," Judge Tourgee discussing it in a not over inspiriting fashion in the April number. Much more cheerful reading is furnished by the Rev. Mark Pattison, who in the same number discourses of "The Things that Might Be," with a strong faith in human progress. Mr. Anthony Trollope contributes an interesting English view of our poet Longfellow, and Mr. John Fiske discusses "The Historic Genesis of Protestantism."

A SMALL and neat pamphlet, issued as a memorial of the late Prof. Benjamin Pierce of Harvard University, contains, besides a good portrait as a frontispiece, sermons by the Rev. Drs. A. P. Peabody, James Freeman Clarke, Cyrus A. Bartol, and Thomas Hill; poems by Oliver Wendell Holmes, Thomas W. Parsons, and George Thwing; resolutions of the President and Fellows, the Faculty of the College, and the Social Science Association; and biographical sketches reprinted from leading journals. The pamphlet is published by Moses King, Cambridge, Mass.

ONE hundred copies of the first part of the great archaeological work, the "Necropolis of Ancon in Peru," of which the English edition is limited to 250 copies, have been imported by Dodd, Mead & Company, who have the exclusive sale of the work in America. The work will be completed in the course of two years, in ten parts. It was projected under the auspices of the Directors of the Berlin Royal Museum, and is a monograph on the civilization and industry of the Empire of the Incas as illustrated by excavations made on the spot by W. Riess and A. Stübel. Very fine colored illustrations are an important feature of the work.

STUDENTS of Harvard will perform the "Œdipus Tyrannus" of Sophocles, in the original Greek, at Sanders Theatre, University, on the evenings of May 17, 19, and 20. Music for the choruses has been written by Prof. J. K. Paine, and the choral odes will be sung by a chorus of students and graduates, with orchestral accompaniments. Application for tickets must be made prior to March 25th to Mr. C. W. Sever, University Bookstore, Cambridge. From the interest already awakened by the announcement of these novel entertainments, it is thought they may be as popular here as the recent representations of the "Agamemnon" of Æschylus at Oxford, which were repeated successfully in London, Edinburgh, and other cities.

A CURIOUS volume of poetry which recently appeared in London—"The Heptalogia; or, the Seven Against Sense"—appears to have been intended for a puzzling literary riddle; but the answer, that Mr. Swinburne is the author, seems, according to the "Athenæum," to have been easily guessed. The work consists of parodies and caricatures on the poets of the day. One of the pieces—"Last Words of a Seventh Rate Poet"—has the strange conceit of making the (supposed) author claim as his own such familiar pieces as the "Ode to a Skylark," "Lamia," "Paradise Lost," "Elegy in a Country Churchyard," and works of Shakespeare, Tennyson, Hugo, Musset,

etc.; thus illustrating, it is to be supposed, the sublime effrontery of poetical plagiarists. Some parodies on Mr. Browning, aiming, doubtless, at that author's fondness for far-fetched rhymes, supply such instances as "tooth slip" and "truth's lip," "throb stirs" and "lobsters," "prawn's tail" and "dawn stale," etc. Mr. Swinburne himself is parodied, and his affection for alliteration is exemplified in such lines as these:

Surely no spirit or sense of a soul that was soft to the spirit
and soul of our senses

Sweetens the stress of suspiring suspicion that sobs in the
semblance and sound of a sigh;

Only this oracle opens Olympian, in mystical moods and
triangular tenses—

'Life is the lust of a lamp for the light that is dark till the
dawn of the day when we die.'

Mild is the mirk and monotonous music of memory, melodiously
mute as it may be,

While the hope in the heart of a hero is bruised by the breach
of men's rapiers, resigned to the rod;

Made meek as a mother whose bosom-beats bound with the
bliss-bringing bulk of a balm-breathing baby,

As they grope through the grave-yard of creeds, under skies
growing green at a groan for the grimness of God.

It is always interesting to observe parallels in thought. The death of Thomas Carlyle has brought out many judgments on the man and his place in literature. That in the last number of *THE DIAL*, by Mrs. Margaret F. Sullivan, said of him that "he has affronted the truest feelings in the human soul by mad arguments against brotherhood and equality before God and kings," and that his want of sympathy with his fellow-men will be injurious to his later fame. Professor Swing says, he will be found short in sympathy with the oppressed, and that the absence of a humane purpose, combined with ill-nature and contempt for the English tongue, makes "it probable that the fame of this author will decline rather than increase in the hereafter"—which was also substantially said in *THE DIAL*. The essayist in the latter lauded Carlyle as the greatest of English rhetoricians, but affirmed that his rhetorical force carried him into logical inconsistencies. The "Literary World," of Boston, remarks of him: "He is in many directions as narrow in his judgments as he is undoubtedly great in a certain stormy eloquence."

* * In literature Carlyle is a giant with a squint." Mrs. Sullivan thought he had been a larger figure in his lifetime than he would be in the future, and the "World" says Irving's "'Sketch-book' is like to live longer than his own 'Sartor.'" *THE DIAL* essayist lamented that he had "aggrandized the mean, the vicious, and the brutal." The "Saturday Review" says: "His admiration of Mirabeau is more justifiable than his characteristic tenderness for Danton"; and the London "Athenæum" adds that his adoration of power found the "fullest embodiment in Frederick of Prussia, whose worst deeds and blackest treacheries were to be regarded as heroic exploits solely because he was able to achieve them." Further comparisons could be made to show equally curious parallelisms. Mrs. Sullivan's estimate of Carlyle appeared in advance of any of those quoted except Professor Swing's, and came out simultaneously with that.

BOOKS OF THE MONTH.

[The following List includes all New Books, American and English, received during the month of March by MESSRS. JANSSEN, McCLELLAND & Co., Chicago.]

HISTORY AND BIOGRAPHY.

Memoirs of Prince Metternich, 1815-1829. Edited by Prince Richard Metternich. Volumes III. and IV. 8vo. \$5.00.

"Enables us to trace his (Metternich's) policy step by step, and to estimate exactly the worth of the principles by which it was determined."—*Athenæum*, London.

Madame De Stael. A Study of her Life and Times, the First Revolution and the First Empire. By Abel Stevens, LL.D. 2 vols. 12mo. \$3.00.

"Profoundly interesting, rich in light and graceful entertainment, as well as food for deep thought."—*Harper's Magazine*.

The Life and Correspondence of Sir Anthony Panizzi, K.C.B., late Principal Librarian of the British Museum, etc. By Louis Fagan. 2 vols. 8vo. \$6.00.

A History of Modern Europe. By C. A. Fyffe, M.A. Vol. I. From the Outbreak of the Revolutionary War in 1792 to the Accession of Louis XVIII. in 1814. 8vo. pp. 540. \$2.50.

Genoa. How the Republic Rose and Fell. By J. Theodore Bent, B.A. 8vo. pp. 490. London. \$7.30.

Life and Letters of John Howard Raymond. Edited by his Eldest Daughter. 8vo. pp. 744. \$2.50.

"Not only a 'life worth living,' but a life worth reading about."—*Boston Herald*.

A Short Manual of the History of India. By Roper Lethbridge, M.A. 12mo. pp. 334. London. \$1.50.

John Hunter and his Pupils. By S. D. Gross, M.D., LL.D. 8vo. pp. 106. \$1.50.

Frederick the Great and the Seven Years' War. By F. W. Longman. "Epochs of Modern History." 16mo. pp. 264. \$1.00.

Descartes. By J. P. Mahaffy, M.A. "Blackwood's Philosophical Classics." 16mo. pp. 211. \$1.35.

Butler. By Rev. W. Lucas Collins, M.A. "Blackwood's Philosophical Classics." 16mo. pp. 177. \$1.35.

Sir William Hamilton. By W. H. S. Monck, M.A. *English Philosophers.* 12mo. pp. 192. \$1.25.

TRAVEL.

New Guinea: What I Did and What I Saw. By L. M. D'Alberty. Second Edition. 2 vols. 8vo. \$10.00.

Breton Folk. An Artistic Tour in Brittany. By Henry Blackburn. Illustrated by R. Caldecott. 16mo. pp. 200. \$1.50.

The Republic of Mexico in 1876. A Political and Ethnographical Division of the Population, Character, Habits, Costumes and Vocations of its Inhabitants. From the Spanish of Antonio Garcia Cubas. 8vo. pp. 130. London. \$2.00.

Across Patagonia. By Lady Florence Dixie. 8vo. pp. 261. \$1.75.

Pictures of Arctic Travel. By Dr. Isaac I. Hayes. Greenland. 12mo. pp. 144. \$1.50.

ESSAYS AND BELLES LETTRES.

Reminiscences. By Thomas Carlyle. Edited by James A. Froude. 8vo. pp. 536. \$2.50.

The Same. Cheap Edition. 12mo. pp. 536. 60 cents.

The Same. Cheap Edition. Illustrated. 12mo. pp. 327. 50 cents.

The Same. "Franklin Square Library." 15 cents.

Anecdotes of Public Men. By John W. Forney. Vol. II. 12mo. pp. 437. \$2.00.

"A vast amount of matter and incident of genuine interest."—*Chicago Tribune*.

Early Spring in Massachusetts. From the Journal of Henry D. Thoreau. 12mo. pp. 318. \$1.50.

The Poems and Stories of Fitz-James O'Brien. Collected and Edited, with a Sketch of the Author, by William Winter. 12mo. pp. 488. \$2.00.

Chips from the White House; or, Selections from the Speeches, Conversations, Diaries, Letters, and other writings of all the Presidents of the United States. Compiled by Jeremiah Chaplin. 12mo. pp. 498. \$1.50.

"The book is thoroughly good."—*Inter Ocean*.

Aspects of German Culture. By Granville S. Hall, Ph.D. 12mo. pp. 330. \$1.50.

A Hand-Book of Legendary and Mythological Art. By Clara E. Clement. Fourteenth Edition. 12mo. pp. 575. \$5.00.

The Duties of Women. A Course of Lectures. By Frances Power Cobbe. 12mo. pp. 198. \$1.00.

How to Understand Music: A Concise Course in Musical Intelligence and Taste. To which is added a Pronouncing Dictionary and Condensed Encyclopedia of Musical Terms and Information. By W. S. B. Mathews. 8vo. \$2.25. The Dictionary sold separately. \$1.00.

Louie Larn. Reminiscences of a Chiot Merchant during the War of Independence. From the Greek of D. Bikelas. pp. 273. London. \$2.25.

Putnam's Library Companion. Quarterly continuation of "The Best Reading." Vol. IV. 1889. 8vo. pp. 74. Boards. 50 cents.

Locke's Conduct of the Understanding. Edited with introduction, notes, etc., by Thomas Fowler, M.A. Clarendon Press Series. 18mo. pp. 136. 55 cents.

POETRY.

A Treasury of English Sonnets. Edited from the Original Sources, with Notes and Illustrations. By David M. Main. 8vo. pp. 476. \$2.50.

Motherhood. A Poem. 4to. pp. 44. \$1.50.

The Welded Link, and Other Poems. By Judge J. F. Simmons. 12mo. pp. 264. \$1.50.

ARCHÆOLOGY.

The Past in the Present. What is Civilization? By Arthur Mitchell, M.D., LL.D. 8vo. pp. 362. \$3.00.

"The subject is treated with a great wealth of concrete illustration and glows with color from beginning to end. * * Its originality and literary skill are beyond all praise."—*Athenæum*, London.

The History of Esarhaddon (Son of Sennacherib) King of Assyria, B.C. 681-668. Translated from the Cuneiform Inscriptions upon Cylinders and Tablets in the British Museum. Together with original texts, etc. By Ernest A. Budge, M.A., F.S.A. 12mo. pp. 168. \$4.00.

The Necropolis of Ancon in Peru. Illustrations of the Civilization and Industry of the Empire of the Incas. Being the results of Excavations made. By W. Riess and A. Stübel. Edition limited to 250 copies. To be completed in ten parts. Elephant Folio. Two parts now ready. (Subscriptions received by Jansen, McClurg & Co.) Per Part, \$7.50.

The Chaldean Account of Genesis. Containing the Description of the Creation, The Deluge, The Tower of Babel, The Destruction of Sodom, The Times of the Patriarchs, and Nimrod. From the Cuneiform Inscriptions. By Geo. Smith. New Edition, thoroughly revised and corrected (with additions). By A. H. Sayce. 8vo. pp. 337. \$3.00.

"Ought to be within the reach of all who are interested in the interpretation of Genesis."—*The Independent*.

REFERENCE.

The Statesman's Year Book for 1881. Statistical and Historical Annual of the States of the Civilized World. By Frederick Martin. 12mo. pp. 784. London. \$3.00.

"An indispensable guide."—*N. Y. Tribune*.

Worcester's Dictionary. New Edition, with supplement, embracing 304 additional pages. Quarto. Sheep. \$10.00.

Index to Harper's New Monthly Magazine. Vols. I. to LX. Inclusive. Compiled by Chas. A. Durfee. 8vo. pp. 721. \$4.00.

A German-English Dictionary of Words and Terms used in Medicine and its cognate sciences. By Fancourt Barnes, M.D. 12mo. pp. 300. \$3.00.

The American Almanac, and Treasury of Facts, Statistical, Financial, and Political, for 1881. Edited by A. R. Spofford. 12mo. pp. 907. Paper, 25 cents. Cloth, \$1.50.

THE CHINESE.

Chinese Immigration: In its Social and Economical Aspects. By Geo. F. Seward. 12mo. pp. 420. \$2.50.

"The thoroughness with which it covers all branches of the subject makes it a very valuable contribution to the current discussion of the subject."—*N. Y. Tribune*.

The Chinese: Their Education, Philosophy, and Letters. By W. A. P. Martin, D.D., LL.D. 12mo. pp. 319. \$1.75.

"No man is better qualified to contribute to our knowledge of China and the Chinese than Dr. Martin."—*Chicago Tribune*.

The Religions of China: Confucianism and Taoism Described, and compared with Christianity. By James Legge. 12mo. pp. 308. \$1.50.

SPORTING.

Flirtation Camp; or, The Rifle, Rod and Gun in California. A Sporting Romance. By Theodore S. VanDyke. 12mo. pp. 299. \$1.50.

Fly-Fishing in Maine Lakes; or, Camp-Life in the Wilderness. By Charles W. Stevens. 12mo. pp. 196. \$1.00.

SCIENCE.

Pre-historic Europe: A Geological Sketch. By James Geikie, LL.D., F.R.S. 8vo. pp. 592. \$7.50.

Descriptive Sociology: or, Groups of Sociological Facts. Classified and arranged by Herbert Spencer. No. 7. Division II. Part 2.—B. Hebrews and Phenicians. Compiled and abstracted by Richard Schepplig, Ph.D. Atlas Form. \$4.00.

The Human Body. An account of its Structure and Activities, and the Conditions of its Healthy Working. By H. Newell Martin, D.Sc., M.A., M.B. 12mo. pp. 621. \$2.75.

Sight: An Exposition of the Principles of Monocular and Binocular Vision. By Joseph Le Conte, LL.D. "International Scientific Series." 12mo. pp. 275. \$1.50.

"An American book which can rank with the very best of foreign works on the subject. * * * All that he gives us is treated with a master hand."—*The Nation*.

Life and Her Children. Glimpses of Animal Life. From the Amoeba to the Insects. By Arabella B. Buckley. 12mo. pp. 312. Illustrated. \$1.50.

"We commend the book most heartily for its accuracy of scientific information as well as for its fascinating style and manner."—*The Advance*.

Alcohol: Its Place and Power. By James Miller. The Use and Abuse of Tobacco. By John Lizars. 18mo. pp. 138. \$1.00.

Main Drainage. A Complete and Practical Treatise on Direct-Acting, Underground Steam Pumping Machinery, etc. By Stephen Michell. 8vo. pp. 277. London. \$5.00.

Science of Mind.—By John Bascom. 12mo. pp. 462. \$2.00.

River Bars. Notes on the causes of their formation, and on their treatment, etc. By I. J. Mann. 8vo. pp. 74. London. \$3.00.

Problems of Creation. By J. Stanley Grimes. 12mo. pp. 207. \$1.25.

EDUCATIONAL.

Lectures on Teaching. By J. G. Fitch, M.A. 12mo. pp. 439. London. \$1.75.

Shakespeare's Comedy of The Taming of the Shrew. Edited, with Notes, by W. J. Rolfe, A.M. 16mo. pp. 180. 60 cents.

Shakespeare's Comedy of All's Well that Ends Well. Edited, with Notes, by Wm. J. Rolfe, A.M. 16mo. pp. 186. 60 cents.

"So good that all the critics unite in their praise."—*Literary World*.

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